



Curriculum Map for Creating Minds

Date Of Draft: October 22nd
School: High School of Medical Professions
Teaching Artist: Beatrice Anderson
Grade: 11/10th
Year: 2012-2013

2012-13

Program Overview

Essential Question: (one big question that you'll be exploring all year through all the projects)

As a young ambassador for Arts Education what are the tools, skills and data I must collect to make a compelling case as to why and how the arts positively impacts my health and well being as well as the lives of my peers, family and community at large?

Program Summary: (1-2 paragraphs that summarize the program and explain how the essential question is being explored - What will students create? How are the core curriculum and the art form(s) connected? What are the major skills students will be taking away from the program? How will you ensure you engage all students?)

Over the course of this residency the students will make their own personal connection to the healing properties of theater and dance. The duo core curriculum in dance technique and in art therapy will be married to theater creating a platform for the students to find deeper connection and meaning to the lives and stories of the residents from the nursing homes partnering with HSMP during this semester.

The residency will be broken down into eight week increments. Each term will introduce an artist, body of work and a different element of theater, with the goal of offering each student an opportunity to find an element of theater that resonates with their personal interests .

During the year, students will have the chance to share what they have learned in a "works in progress" performance in February, a demo presentation during PAL night in May and a culminating performance in June.

Their final presentation will incorporate research by the students on the bio chemical response in patients with Alzheimer's who listen to music or recordings of familiar plays/musicals. In addition to a hands on study of the physical and emotional response in elderly patients with dementia who are engaged in familiar dances of their generation. Through a series of interviews and analysis the students will create short monologues or short plays

within small groups based on the stories of the residents from the nursing home they were partnered with during the course of the year.

The major skills and talents the students will develop through the class are:

character development when creating a work for the theater or when preparing a role

- playwriting/storytelling,
- tech and performance production,
- further knowledge of biology and the nervous system
- elements of staging
- experience producing, directing, and casting a body of work
- basic acting and theater technique
- knowledge of career options and technical track for various occupations in the field
- familiarity with key play-writers, directors, actors, and theatrical works.

Classroom Teacher(s) Yearlong Goals: (What do you personally want to get out of the program? What do you want to learn from the teaching artist? What expertise do you want to share with the teaching artist? What do you want students to get out of the program?)

Teaching Artist Yearlong Goals: (What do you personally want to get out of the program? What do you want to learn from the classroom teacher? What expertise do you want to share with the classroom teacher? What do you want students to get out of the program?)

The collaboration between theater and dance intrigues me as a combined training in a learning environment that is geared toward middle school and high school students. I am looking forward to exploring the cross sections between dance/movement technique and theater/acting technique and how best to support and collaborate with the teacher and students. I am interested in learning how the classroom teacher has bridged core concepts and blue print requirements to her personal goals she set for her students to accomplish from an artist perspective. I would love to share a passion and commitment in developing curriculum that challenges the students; expectations of themselves and teachers/administration and helps to raise the bar of the school's expectations for students in general. I would like students to take away an in depth working knowledge of the basics of theater, playwriting, acting technique, the contribution art makes to medicine, healing and prevention and to find a personal connection to art/theater/dance.

Action Steps: (what are your plans for making the items above happen?)

- Collaborative lesson planning & weekly check-ins with classroom teacher
- Creating shared ground rules and expectations with classroom teacher
- Utilizing in school prep time to review feedback on the days lesson plan, successes and challenges of the day, areas where connections to core curricula can be made for the future and next steps in helping to achieve our goals.

Project Plan #1

Project Name: “Why should learning technique be boring?! Lets laugh a little. “

Guiding Questions For The Project: (3-5)

As a young ambassador for Arts Education what are the tools, skills and data I must collect to make a compelling case as to why and how the arts positively impacts my health and well being as well as the lives of my peers, family and community at large?

Project Goals: (Skills, Knowledge, Products, Etc.)	Assessment For Each Goal: (How will you know that you’ve reached this goal?)
Ability to create a basic script	Small groups of students are asked to create short comedic sketches and graded according to the format/criteria students identify post observation of masterworks.
Ability to analyze a performance, body of work	Students complete a written analysis three times during the project on a masterwork and a review of their peers and their own performance /presentation

	and an analysis of their senior mentor. (specific classes only-analysis of senior mentor lead by community service partner)
Students will be able to identify various parts of the brain and the nervous system.	A short quiz will be administered post review of concepts.

Project Timeline

Number Of Sessions:

Beginning Date: 10/2/2012

End Date: TBD

Peer Feedback Review Date:

Presentation/ Culminating Event Date and Location:

Reflection Date:

Materials Needed:

*work lights, color gels, cardboard boxes, constructions paper, glue, scissors, video camera, projector

Equipment signed out:

Common Core Standards Addressed:

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<p><u>Key Vocabulary</u></p> <p>From the Core Content Area:</p> <p>From the Art Form(s):</p>
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<p>Career And College Readiness Connections: (list 3-5 skills from the list)</p> <p>Professional Connection Field Trips:</p>
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Project Outline

Session #	Date	Methodology	Masterwork	Activity (what students are doing during the session)	Learning Target (the learning goal for that activity)
1	10/2/12	Group Work		Students work through theater games that help break the ice and introduce climate of the Theater class.	*Introduce the History of Theater, Create Ritual/Routine for Each Class.
2	October 9th,	Small Group Work		Students will be grouped into their "drama combos" for the semester. Small groups where the students will be asked to complete in class activities and group projects. During this session the students will meet to explore and develop a short comedic skit/improv based on the two elements of comedy. Each group will share their skit and students will conduct a peer critique.	*Introduce the various styles of theater, technical focus on projection and breath work, improvisation and comedic timing. *A student rubric for performance critique will be introduced and developed by the class.
3	October			Drama combos are given	*Further development on

	r 16th, 2012			<p>specific instructions for a skit based on the hitchhiker improvisation game. The students spend the first 15mins of class identifying 4-6 characters each having a strong physical & audible characteristic. Students then participation a series of round-robin collective improvisations, including a member of each drama combo. At the end of each performance, the class offers feedback and interpretations of each character. (All students have opportunity to perform)</p>	<p>comedic improv, with a focus on comedic timing, articulation repetition and physical body exaggeration.</p> <p>*Another attempt at exploring plot/story development.</p> <p>*Reinforcing a stories arc, use of conflict within a comedic scene and the build (crescendo) and resolution (decesendo) within a piece.</p>
4	Octobe r 23rd, 2012	small group work	Whole-class onepage	Students will complete Creating Minds survey & begin 1st step of graded project. 1st step: in their drama combos, students	<ul style="list-style-type: none"> ● concept of the onepage format taught, with connections made to creating an

				will brainstorm and complete onepage for group's comedy sketch	<p>outline for essay and research writing</p> <ul style="list-style-type: none"> ● activity offers an opportunity to explore group brainstorming and creative processing, highlighting the specifics of what's required, and various methods of reaching a goal ● has applications for conflict resolution, and critical appreciation of differing perspectives
5	October 30th, 2012	Class & small group work	<p>Charlie Chaplin- City Lights 1931</p> <p>Redd Foxx- Sanford &</p>	Class will analyze and critique clips from masterwork comedy sketches. Class will have full-group discussion and review of	<ul style="list-style-type: none"> ● Students are learning to critique and analyze a masterwork or performance ● students are able to personally identify

			<p>Son</p> <p>Bill Cosby- The Cosby Show</p> <p>MADtv- “Look What I Can Do”</p> <p>All That/Kenan & Kel</p> <p>handout for comedic scriptwriting “Do’s & Don’ts”</p>	<p>observations, creating a list of criteria, key elements, and guidelines for their scriptwriting, character development, and onepage revision. In their drama combos, students will first complete their onepage, with remaining time allotted to begin drafting the script for their sketches using all resources and examples. (LAPTOPS required)</p>	<p>with characteristics of a a successful performance</p> <ul style="list-style-type: none"> • students are introduced to prominent actors and actresses in the field • students continue to learn how to develop concepts through different stages of process : improvisation, brainstorm, reference • lesson reinforces commitment and due diligence as personal/developmental characteristics, and the immediate satisfaction of committing to process
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6	November 6th, 2012		Class	<p>through a series of questions students create list of key roles in theatrical production, e.g. lighting director, wardrobe, set designer, producer, cast, as well as sequence of steps to preparing, auditioning, and successfully acquiring a position or role.</p> <p>at the start of class, class representatives are given scenarios to perform for full class that demonstrate successful and unsuccessful methods for preparing, auditioning, and successfully acquiring a position or role. We will scribe as a class on the whiteboard a summary of guiding criteria for each phase. (15m total)</p>	<ul style="list-style-type: none"> • continue scriptwriting • introduce the vocabulary of production, casting and auditioning • applications for college admissions process
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				<p>Students return to drama combos to continue and complete work on scripts. Drama combos will generate production roster, and list of additional production and casting needs. Drama combos present list of characters open for audition, as well as crew openings. (30m total)</p> <p>Students spend the remainder of class completing their script drafts. (LAPTOPS required) (20m total)</p> <p>(*homework assignment idea: students are asked to research the role they each have chosen and compose a type written one page report on the duties of the role,</p>	
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				<p>required training and study to pursue that career path and one a brief background of one person in the industry with that occupation. Students who chose acting, must also research/discuss the various roles within a piece. For example lead, supporting, extra roles.)</p>	
7	November 13th, 2012			<p>(Each group's script has been printed out) students review elements of auditioning</p>	•
8					
9					
10					
11					
12					

Project Rubric (at least 6 criteria for each level, 2 each for academic, artistic and social goals)

EXCELLING	<ul style="list-style-type: none">• An excelling student will find additional connections to theater/dance and the effects it has scientifically on the body and the spirit.• An excelling student would
ACHIEVING	
EMERGING	

Student Reflection Questions: (list 5-6 reflection questions you'll use with students at the end of the project)

Examples:

Describe what you created and how you made it.

What skills did you develop for being a better artist?

What part of this project are you most proud of? Why?

What else do you want to learn?

What new vocabulary words did you learn?

What parts of the project could you have done a better job at?

What do you want others to notice about your work? What message were you trying to communicate?

How did you work with others to complete the project?

TA Self-Reflection Questions:

What were the successes of this project?

What were the challenges of this project?

What modifications did you make for different kinds of learners?

What are your next steps?